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ABSTRACT

This guide provides the teacher with strategies to aid students in examining five representative plays by Bernard Shaw and in comparing his comedy with the comic art of Oscar Wilde, Richard Sheridan, Ben Jonson, and William Shakespeare. Performance objectives include isolating elements which pertain to the life and times of Shaw, delineating aspects which typify Shavian comedy, and comparing Shaw's techniques with those of other comic masters. Also included are "Course Content," which contains a rationale for the course and presents the subject matter range; "Teaching Strategies," which suggests activities, techniques, and materials for use in the classroom; and "Student and Teacher Resources," which lists state-adopted textbooks, supplementary materials, and films. (RB)

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CS 201 143

AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

LANGUAGE ARTS

Shaw's Comedy

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5115.178
5116.185

DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

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Language Arts

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for the
DIVISION OF INSTRUCTION
Dade County Public Schools
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1972

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COURSE NUMBER

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COURSE TITLE: SHAW'S COMEDY

COURSE DESCRIPTION: An examination of five representative plays by Bernard Shaw and comparison of his comedy with the comic art of Oscar Wilde, Richard Sheridan, Ben Jonson, and William Shakespeare.

I. PERFORMANCE OBJECTIVES

A. Using a variety of printed and visual materials, students will isolate elements which pertain to the life and times of George Bernard Shaw.

B. Having read a variety of Shaw's works, students will delineate aspects which typify Shavian comedy.

C. Given selections of comedy by other comic masters, students will compare approaches used by Shaw with those of others.

II. COURSE CONTENT

A. Rationale

George Bernard Shaw has long been recognized as a prolific author of comedic masterpieces. Characters such as Eliza Doolittle, Andrew Undershaft, Dick Dudgeon and Captain Bluntschli have become a permanent part of the world's repertory of comic creations. Epigrams like "He who can does; he who cannot teaches," "Martyrdom is the best way to achieve fame without brains," and "Do not do unto others as you would have others do unto you: they may have different tastes" have stimulated several generations to laughter and to thought. His clever theatrical style has done more to make intellectual comedy popular than the style of any other comic dramatist. Of equal importance is his concern with moral and social issues that are still relevant to our times. This course will concentrate on several representative plays which illustrate these qualities,and students will compare and contrast them with the comedies of other dramatists.

B. Range of subject matter

1. Aspects of Victorian and Edwardian England

2. Targets for Shaw's arrows

3. Shaw, the man

4. Epigrammatic magic

5. Shaw's contemporaries

6. Shaw's allies

7. Essence of comedy

8. Elements of drama

9. Representative Shavian comedies

   a. Androcles and the Lion
   b. Arms and the Man
   c. Candida
   d. Devil's Disciple, The
   e. Pygmalion

10. Shaw contrasted with other dramatists

    a. Oscar Wilde
    b. Richard Sheridan
    c. Ben Jonson
    d. William Shakespeare

III. TEACHING STRATEGIES

A. Using a variety of printed and visual materials, students will isolate elements which pertain to the life and times of George Bernard Shaw.

1. Have students brainstorm to compile a list of elements which they would require were they to reconstruct the world. Then ask them what contemporary groups and/or individuals are seeking to overthrow tradition and introduce revolutionary elements. What methods are they using and to what degree are they successful? Have students utilize Shaw's method--playwriting--of effecting social change. They might write a one-act play or a skit which seeks to voice their views yet by use of satirical humor entertain at the same time.

2. Take students to the library to investigate the political, social, economic, religious, and cultural persuasions of Victorian and Edwardian England. How did these people react to Shaw's attempt to jolt or soothe them into an awareness of current conditions? Students might concern themselves with specifics such as:

   a. Problems of industrialization
   b. Class distinctions
   c. Fabian socialism
   d. Imperialism
   e. The woman question
   f. Exploitation of labor
   g. International relationships
   h. Attitude toward the arts

i. Monarchs
j. Public education
k. Expansion: commercial, geographic, industrial, financial, artistic, literary, scientific

3. Have students seek out words that depict the Victorian age. They might use a bulletin board to display these terms and such neo-Victorian expressions as listed below.

a. Dr. Jekyll and Mr. Hyde
b. Diamond Jubilee
c. "Recessional"
d. Dramatic monologue
e. Evolution
f. The survival of the fittest
g. "Bloody Sunday" (November 13, 1887)
h. Victoria Falls
i. Suez Canal
j. Prince Albert coat
k. Frankenstein
l. Victorian architecture
m. Victorian gingerbread trim
n. Victorian Kitsch
o. Westward Ho
p. Rev. Spooner's toast to "our queer old dean"

4. Suggest that students read some of Shaw's essays in which he attacks such things as marriage, established institutions, etc. Ask students to become iconoclasts and write essays on subjects which they would like to revolutionize.

5. Ask students to investigate the purely polemical work of Shaw and determine his techniques of argument. (See The Perfect Wagnerite, The Quintessence of Ibsenism, Shaw on Religion, Shaw on Education and Shaw on Theatre.)

6. Give students a list of words and/or phrases concerning Shaw's life and beliefs. A number follow. Ask students to read biographical data in order to understand the relationship of each to the total experience and outlook of the man, George Bernard Shaw. Some students may wish to prepare a chronology, using these facts and others which they will locate. Others might compile a scrapbook of memorabilia depicting Shaw's life and range of interests (literary, philological, grammatical, social, political, physical).

a. Indifferent to others
b. Drama critic
c. Wealthy
d. Conceited
e. Heard Henry George speak
f. Novelist

g. Soap box in Hyde Park
h. Socially inept
i. Exceptionally kind
j. Dublin, Ireland
k. A Socratic bent
l. Music critic
m. Paradoxical situations
n. Impoverished environment
o. Awarded Nobel Prize for Literature
p. Shavian language
q. Mrs. Warren's Profession banned
r. Antivivisectionist
s. Lothario
t. Prolixity
u. Ellen Terry
v. Went to London
w. Socialist
x. Too didactic
y. "I am an educated man because I escaped from school at fourteen."
z. Joined Fabian Society
aa. Vegetarian

7. Have students research George Bernard Shaw's interest in philology. Such questions as the following could serve as launching pads.

   a. Why is "ghoti" a fish?
   b. What song contains the enunciation drill "...the rain in Spain falls mainly on the plain"?
   c. What debt does dialectology owe to Shaw?
   d. Why did he leave the bulk of his estate to the furtherance of the phonetic alphabet?
   e. Why did he place a low value on punctuation?

8. Tell students about the correspondence courtship of Shaw and Ellen Terry. Have half of the class imagine themselves the playwright and the other half imagine themselves the actress. Have each student write a letter which a selected partner will answer. Interested students might read A Correspondence by Ellen Terry and Bernard Shaw.

9. Present students with quotations from a variety of Shaw's works. Ask them to explain each in terms of:

   a. The work in which it appears
   b. Another specific work or the totality of Shaw's expression
   c. The life and thought of the author
   d. The times in which it was written
   e. Itself as a separate entity

"My method is to take the utmost trouble to find the right thing to say, and then to say it with the utmost levity."

"Answers to Nine Questions"

"We have no more right to consume happiness without producing it than to consume wealth without producing it."

Candida, Act 1

"The test of a man or woman's breeding is how they behave in a quarrel."

The Philanderer, Act IV

"The people who get on in this world are the people who get up and look for the circumstances they want, and, if they can't find them, make them."

Mrs. Warren's Profession, Act II

"A lifetime of happiness! No man alive could bear it: it would be hell on earth."

Man and Superman, Act I

"If parents would only realize how they bore their children!"

Misalliance, Episode I

"The great secret, Eliza, is not having bad manners or good manners or any other particular sort of manners, but having the same manner for all human souls: in short, behaving as if you were in Heaven, where there are no third class carriages, and one soul is as good as another."

Pygmalion, Act II

"Silence is the most perfect expression of scorn."

Tragedy of an Elderly Gentleman

"You in America should trust to that volcanic political instinct which I have divined in you."

Speech at Metropolitan Opera House, New York

10. Ask students to explain the seemingly contradictory elements brought out by a variety of Shaw's biographers. Are these actual fallacies? If not, what do they reveal about Shaw? Why would he be "a monster of cold-blooded efficiency" to some, "a revolting frivolous social engineer" to others, "a smiling sewing machine" to Yeats, and "an intellectual eunuch" to H. G. Wells?

11. Give students dittoed copies of the following acrostic. Instruct each student to read biographical data and then write a short explanatory paragraph on each of Shaw's pet peeves.

S	H	A	W		S		P	S	H	A	W	S	
h	y	l	o	i	t		u	h	a	u	a	n	
a	p	p	m	c	e		n	a	b	t	r	o	
k	o	h	e	o	a		c	m	i	h		b	
e	c	a	n	n	k		t		t	o		b	
s	r	b		s			u		s	r		e	
p	i	e					a			i		r	
e	s	t					t			t		y	
a	y						i			a			
r							o			r			
e							n			i			
										a			
										n			
										i			
										s			
										m			

12. Suggest that students construct a bulletin board entitled "Shaw and His Contemporaries." Have them include such contemporaries as Galsworthy, Wells, Wilde, Conrad, Hardy and Arnold.

13. Have students consider the following as allies of Shaw:

    a. Carlyle

b. Chekhov
c. Gorky
d. Ibsen
e. Jesus
f. Marx
g. Nietzsche
h. Schopenhauer
i. Wagner
j. Darwin

How might the philosophy of each of these disturb the Victorians?

B. Having read a variety of Shaw's works, students will delineate aspects which typify Shavian comedy.

1. Read the following quotation from G.B.S.: A Full Length Portrait to students:

> "No! I lay my eternal curse on whomsoever shall now or at anytime hereafter make school-books of my works and make me hated as Shakespeare is hated. My plays were not designed as instruments of torture..."

Ask them to react to it.

2. Have students present comic situations they have seen, read, or heard. A class session or two may be spent recounting these. Follow this with a series of questions such as:

a. At what did you laugh?
b. Why did you not laugh at certain situations?
c. What elements in the situations caused you to laugh?
d. Do you always laugh at these elements? If not, why not?
e. What other comedic elements can you identify?

Suggest that students list the elements of comedy on the board. Lead students, through a discussion of these, to determine the underlying foundation of all comedy: incongruity. Students might then list possible incongruities:

a. Contrast between physical and spiritual realities
b. Contrast between appearance and reality
c. Contrast between man's aspirations and his actual accomplishments

3. Give students several descriptions or commentaries on comedy:

a. "Errors and misfortunes that are not painful or injurious," Aristotle.

b. Anything that ends well.
c. "High comedy provokes thoughtful laughter," Thrall's and Hibberd's A Handbook to Literature.
d. "Low comedy is boisterous and lacks intellectual appeal," ibid.
e. "Comedy presents us with the imperfections of human nature," Dryden.

Ask students to react to these and then to compose their own statement about comedy - subject to revision at a later time.

4. Have students list and then discuss the forms of literary expression: essay, short story, novel, poetry, drama, etc. Ask them to identify points of similarity and difference. Focus then on drama and help students discover that it is a visual, immediate, and kinetic art as well as a literary one. Ask students to recall plays they have read or seen, to state the essence of each, and then to classify each according to its emphasis or mode: romance, satire, comedy, tragedy. What elements are present in each drama? Students might identify the following: plot, character, dialogue, setting, theme, directions, live interpretative action. Must all elements be present in order to classify a piece as drama? What of pantomime?

5. Encourage students to utilize the understandings they have developed as a result of the work in B-4. Based on these, have them use the following general ideas to study individual Shavian comedies.

   a. Suggest that students research Shaw's view of characterization in his prefaces. What techniques of characterization does he use? Students might cite the following among others:

      (1) Stage directions
      (2) Dress
      (3) Language
      (4) Pantomime
      (5) Tone
      (6) Opposing traits resolved in a harmonious manner

   b. Have students note the comments Shaw makes in his prefaces about other playwrights.
   c. Ask students to identify the comic elements in the prefaces.
   d. Have students isolate the plot devices and then explain how each contributes to a comic effect:

      (1) Mistaken identity
      (2) Unexpected appearances and disappearances
      (3) Sudden reversals of fortune
      (4) Surprise endings

e. Ask students to analyze the titles of the plays.
f. Ask students to consider each of the following terms in relation to the play(s) they read:

(1) Verity
(2) Conflict
(3) Crisis
(4) Climax
(5) Tone
(6) Mood
(7) Theme

g. Suggest that students compile a booklet of items and events taking place at the time of each drama they read.
h. Have students compare and/or contrast the polemical preface of Shavian plays they read with the actual drama to determine to what extent Shaw develops his stated intent.
i. Take students to a stage or filmed production of a Shavian comedy. Have them discuss the interpretations of the roles and compare or contrast them with the written script.
j. Encourage students to participate in an in-class production of a favorite scene or scenes.
k. Invite the drama teacher or a local director to discuss a production of a Shavian comedy in which he has had a part.
l. Have students discuss the relevance of statements Shaw makes about life to modern experience. What contemporary films and television programs are making similar statements?

6. Direct students to use study questions in state-adopted books and/or in guides such as Monarch Notes, Cliff's Notes, etc. for each play they read. In addition, sample projects and questions are supplied here for five of Shaw's comedies. Encourage students to read as many of Shaw's comedies as they are able to. Plays may be assigned on an individual basis or to small or large groups.

a. Androcles and the Lion

(1) Tell students the tale of Androcles or have them read it. Ask them to propose a story outline based on this tale. They might then develop segments into mini-dramas and perform them.
(2) Give students a list of saints, have them compile one, or have them make further contributions to the list suggested below. Ask them to investigate each to determine the qualities which combine to qualify the individual as a saint.

(a) Joan of Arc
(b) St. Augustine

(c) St. Stephen
(d) St. Francis
(e) St. Nicholas
(f) St. Valentine
(g) St. Patrick
(h) St. Paul
(i) St. Peter
(j) St. Theresa
(k) St. Sophia

Have students compare or contrast these saints with Androcles.

(3) Have students analyze the attitudes of each character toward martyrdom.
(4) Refer students to Shaw's stated purpose which follows the conclusion of the play: a presentation of a Roman persecution as "an attempt to suppress a propaganda that seemed to threaten the interests... in the established law." Ask students to indicate how well he accomplishes this. What injustices exist today? Which one or ones of these might Shaw select as the subject of a play?
(5) Have students examine Androcles and the Lion for traces or reflections of Shaw's Marxist tendencies. What didactic tone does Shaw utilize?

b. Arms and the Man

(1) Tell students that Shaw selected the romantic military hero and the glories of war as the target for his satirical comedy Arms and the Man. Discuss the effectiveness of ridicule as a weapon.
(2) Have students, after reading Arms and the Man, hypothesize its potential as a musical comedy or rock opera. After a consensus is reached, acquaint students with the light opera The Chocolate Soldier by Oscar Straus.
(3) Have students discuss the role of Captain Bluntschli, chocolate addict, as a debunker of the military hero. Have students eavesdrop on a philosophical tête à tête between Captain Bluntschli and Yossarian of Catch-22. (Two drama students might prepare for these two roles.)
(4) Have students analyze the comic attitudes toward war and heroism as rendered in Arms and the Man and the films M.A.S.H. and Catch-22.
(5) Have a student role-play a zippie who interviews Shaw for his thoughts on guerilla theatre.

(6) Have students read Bertolt Brecht's "Socrates Wounded" to explore the theme of "bravery" on the glorious field of battle. Ask students to write essays on the following topics:

(a) The "absurdity" in Socrates' harangue against the "They"
(b) Socrates' onions and Bluntschli's chocolate creams as catalysts for war
(c) Sergius - Hero of Bulgaria; Router of the Serbians and Socrates - Hero of Athens; Router of the Persians
(d) Bluntschli's philosophy that a soldier's first duty is to save his own skin

c. Candida

(1) Ask students to recall situations in which they have had to make choices. They each might recount one and indicate those forces which caused them to make the selection they did. What possible motives, situations, forces might determine "the road... taken"?
(2) Present students with the choice Candida must make: to stay with her husband, James Morrell, a rigid clergyman, or to leave him for Eugene Marchbanks, a young romantic poet. Before they read the play have them hypothesize all the possible reasons why she might choose one or the other.
(3) Ask students to discuss the name Candida. How does the character by this name in Candida personify or negate her name?
(4) Have one student role-play Candida, another Prossy. Ask them how each of the characters would view the women's liberation movement.
(5) Ask students to discuss the view of love, the establishment, the role of the church, women, and marriage held by one or more characters. Have them then compare or contrast these with their own views.

d. The Devil's Disciple

(1) Have the students discuss the meaning of satire. Would it be satirical for Ralph Nader to drive a Corvair? Would it be satirical for "Weight-watchers" to be financed by a chocolate factory? Would it be satirical for a labor leader's radio program to be sponsored by a large corporation? Have students alert themselves to satirical situations in this play. Why is the military trial of Dick Dudgeon a masterful stroke of satire? How is human conduct

satirized by Mrs. Anderson's rationalizations? Is there satire in Shaw's choosing New Hampshire in the year 1777 as his setting?

(2) Inform students that Shaw describes The Devil's Disciple as a play with a love void; therefore, it is a "play for Puritans." Explain the double entendre of both the title and the quote.

(3) Apprise students of the fact that this play has the reputation of being the public's favorite for revivals. What elements make the subject matter pertinent and amusing to generation after generation?

(4) Have students set up a series of paradoxical situations found in The Devil's Disciple. They might start with The Masks of Dick Dudgeon (devil's disciple or gallant hero); Mrs. Dudgeon (virago or virtuous woman); the clergyman (God's blessing for British idealism, anathema for American idealism).

(5) Have students write contemporary-oriented essays on Shaw's theme of The Devil's Disciple: "Those who are considered wicked by the standards of rigid morality are often pure and noble spirits."

(6) Tell students that The Devil's Disciple is considered an archetype for melodramas. Have students prove this appellation by detecting the characteristics of this genre as they read the play.

(a) Exaggerated action
(b) Romantic action
(c) Maudlin sentimentality
(d) Exciting climax
(e) Triumph of virtue

e. Pygmalion

(1) Have students read and discuss the myth Pygmalion from which Shaw culled his plot. How did Shaw reverse the elements to convey his contempt for human foibles?

(2) Ask students to recall ads they have seen and/or heard that indicate that a certain product will solve all problems, right all wrongs, etc. Discuss these with students and help them discern that such surface "remedies" overlook the individual's personality. Have students apply conclusions they draw from this discussion to Pygmalion.

(3) Give students the topic "A Morality of Appearance." Ask them to discuss this using specifics concerning Eliza, her father Alfred Doolittle, and Henry Higgins. Which one or ones of these individuals ultimately obtained freedom? How?

(4) Discuss with students the equal value of dialects as communication and the variety of usage levels used by any one individual. Why might a person find it advantageous to have command of more than one dialect? What does language snoberry tell about those who practice it? Have students relate these topics to Pygmalion.

(5) Ask students what makes Shaw's characters funny. Students and teacher will select a character, e.g., Mr. Doolittle in Pygmalion, and describe how Shaw's rendering of his physical appearance, language, social position, and ideas make him comic. How does Archie Bunker fit the Doolittle stereotype?

(6) Have students compare class distinctions in Pygmalion and the TV series All in the Family.

(7) Ask students, before reading the Epilogue, to speculate about why Shaw ended Pygmalion as he did. Have them suggest other endings which could logically be the result of foregoing events.

(8) Show the film Shaw's Pygmalion (1-11831).

(9) Have students listen to and enjoy the record album from My Fair Lady. Invite students to a "sing along" if feasible.

7. Give students a list of artistic and stylistic elements. Have them, after reading several of Shaw's works, indicate which elements are Shavian (*) and which are not. They might cite lines from a play to exemplify each Shavian element.

*a. Use of a preface
b. Conformity to traditional themes
*c. Visual lucidity of written stage directions
*d. Blend of didacticism and entertainment
e. Laconic
*f. Acerbic dialogue
*g. Novel conception and portrayal of historical characters
*h. Dualistic tone
*i. Ideological public forum
j. Lacks psychological insight
*k. Witticisms
l. Extraneous settings
*m. Disdain for punctuation
*n. Mirror-like characterization
o. Humble attitude
*p. Attention to detail
*q. Use of techniques of argument
r. Epigrams

8. Have students compile a list of ten epigrams encountered in their reading of Shaw's comedies, prefaces, and prose criticism.

9. Have students prove Shaw's adherence to the stage as a realistic forum for dissemination of information and controversy rather than a showplace for beauty and universalities. Cite statements from Shaw's work that mark him a philosophical soul brother to Matisse ("In art l'exactitude n'est pas la vérité") and to Picasso ("Art is a lie that makes us realize the truth.").

10. Have students read and report on the essays in the Twentieth Century Views book G.B. Shaw: A Collection of Critical Essays. Students might be divided into thirteen groups to do this or be assigned one each. Set aside time for "A Pastiche of Critical Views of Shaw." Following this, have students write their own critical overview.

C. Given selections of comedy by other comic masters, students will compare approaches used by Shaw with those of others.

1. Give students a list of words and/or phrases coming from or relating to Oscar Wilde's The Importance of Being Earnest. Ask them to explain the significance of each as it pertains to the play. Have them, then, discuss Wilde's comic devices and compare them with those used by Shaw in one or more of his plays. A suggested list follows:

   a. Insensibility
   b. Hatred for respectability
   c. Monotonous wit
   d. Comedy of manners
   e. "Divorces are made in heaven"
   f. "Work is the curse of the drinking classes"
   g. Rustics
   h. Sermons
   i. "In matters of...importance, style, not sincerity, is the vital thing."
   j. The conversation about Bunbury's death

2. Have the students choose one of Wilde's plays and compile a list of five epigrams to compare with the epigrams of Shaw in a class discussion or a student theme.

3. Have students read excerpts from Richard Sheridan's The Rivals that depict the famous Mrs. Malaprop. What does the etymology of the name "Malaprop" (mal-apropos) reveal of Sheridan's wit? Select at least six examples of repartee found in The Rivals and apply the humor-wit scale both to these and to Shaw's epigrams. Students may wish to demonstrate the kinship

between Sheridan and Norm Crosby by sharing some of Crosby's "gems" with the class.

4. Compare the characterization of Jonson's Volpone and Shaw's Candida. Students might consider the semantics involved in the names, Volpone and Candida, and evaluate the authors' belief in the "nom de verité." Are the characters flat or round? Do the characters mirror real life counterparts?

5. Have students select Shavian elements such as mistaken identity (The Devil's Disciple), crisis points (The Devil's Disciple; Candida, etc.), memory latches (Androcles and the Lion) and seek similar stylistic devices in Shakespeare's comedies.

   Example: Twelfth Night (Viola and Sebastian)
   The Comedy of Errors (Antipholus and Dromio)
   A Midsummer Night's Dream (Pyramis and Thisbe)

6. Ask students to read or stage representative scenes from the plays of the above-mentioned comic playwrights to highlight their specific comic qualities; e.g., the opening scene of The Importance of Being Earnest to illustrate Wilde's handling of farce, the mock death scene in Jonson's Volpone to illustrate comic irony, any scene in which Mrs. Malaprop appears in Sheridan's The Rivals to illustrate banter, and the Pyramis and Thisbe parody in A Midsummer Night's Dream to illustrate situation comedy.

7. Have students prepare a written analysis of two plays from the works of Wilde, Sheridan, Jonson and Shakespeare in which they are compared and contrasted with two plays of George Bernard Shaw.

8. Have students read plays by modern comic dramatists to compare and contrast with Shaw's comedies.

9. Have students, in small group modes, study a group of the prefaces in order to detect reflections of Shaw's attitudes toward sex, religion, politics, morals, ethics, etc. For example, the Preface to Androcles and the Lion gives great insights into Shaw's views on Christianity. How do Shaw's opinions influence his attitudes toward other authors?

10. Have students read the prefaces to a variety of Shaw's plays. Have them jot down on notecards each of Shaw's references to other authors. What is Shaw's hierarchy of writers? Attempt to categorize the authors, e.g., maestro-pedestrian-hack-schlemiel.

11. Have students compare the nature of Shavian comedy with selected elements in the comedy of television and Broadway comedic playwrights.

12. Have students create three epigrams in the Shavian manner, combining wit with social commentary.

13. Have students engage in a final symposium in which comparative analyses are discussed and debated.

IV. STUDENT AND TEACHER RESOURCES

A. State-adopted textbooks

The English Tradition: Drama (Arms and the Man)
Western Literature: Themes and Writers (Androcles and the Lion)
English Literature (Pygmalion)
Major British Writers (St. Joan)
The Literature of England, Volume IV (Pygmalion)
England in Literature (Pygmalion)
Adventures in English Literature (The Rivals)

B. Supplementary materials

Benedict, Stewart H., Comp. A Teacher's Guide to Modern Drama. New York: Dell, 1969.

Boxill, R. "Shaw and the Doctors." Nation, 210:59, January 19, 1970.

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C. Films

1. County

George Bernard Shaw	1-12474
Shaw's Pygmalion	1-11831
English Literature: The Victorian Period	1-11814
English History: 19th Century Reform	1-12565
Doctor's Dilemma, The	1-11830
Humanities, The; The Theatre: One of the Humanities	1-30869
King Edward the VII of Great Britain	1-05114
What's in a Play: Dramatic Action	1-14009

2. Commercial

NOTE: Full length films have been produced for the following Shaw plays:

Arms and the Man
Caesar and Cleopatra
The Doctor's Dilemma
Pygmalion
The Devil's Disciple
Candida
St. Joan
Androcles and the Lion
Major Barbara
The Millionairess